

Oliver Foster

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Revised by
HANS SEMPER.

BERTHOLD TOURS.

Vivace.

PIANO.

pp molto legato

Ped. leggero e staccato

Ped.

*

Ped.

*

Ped.

*

Ped.

*

cresc.

Ped.

*

Ped.

*

Ped.

Ped.

*

Ped.

*

Ped.

*

Ped.

dim.

* *Ped.*

* *Ped.*

*

8 3

pp dolcissimo

Ped. * Ped. * Ped.

cresc.

8 3

f *pp*

Ped. *

4

Ped. * Ped. *

1 3

p *cresc.*

Ped. * Ped. *

8

f

Ped. * Ped. * Ped. *

8.

Tea

Leo

Lea.

The first system of the musical score for 'The Song of the Lark' is shown. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the mood is 'marcato'. The first measure of the treble staff is marked 'ff' (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, featuring a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final cadence. The accompaniment consists of a simple bass line with chords. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the last two measures. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time and features a treble and bass staff. The key signature is B-flat major (two flats). The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, and includes a trill in the second measure. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. A large slur covers the first two measures of the treble staff. A crescendo hairpin is placed over the first two measures of the bass staff. A piano (*p*) dynamic marking is present in the third measure of the bass staff. The score concludes with a double bar line.

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time, key of B-flat major (two flats), and consists of 16 measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a piano (p) dynamic and a crescendo (cresc.) marking. The melody features a series of eighth and sixteenth notes, with a trill in the final measure. The accompaniment consists of chords and single notes. The score is marked with "Ped." (pedal) and asterisks (*) at the end of measures 4, 8, and 12. The piece concludes with a forte (f) dynamic and a final chord.

This page of musical notation is for a piano piece, featuring five systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements such as dynamics, articulation, and performance instructions.

System 1: The first system begins with a forte (*f*) dynamic. It features a melodic line in the right hand with eighth-note patterns and a bass line with sustained chords. Pedal markings (*Ped.*) are present at the start and end of the system, with asterisks indicating intermediate pedal points.

System 2: The second system includes a *dim.* (diminuendo) instruction and a *pp dolcissimo* (pianissimo, very soft and sweetest) dynamic. The melodic line continues with eighth-note patterns, and the bass line features sustained chords. Pedal markings are present at the start and end of the system, with asterisks indicating intermediate pedal points.

System 3: The third system continues the melodic and harmonic development. The melodic line features eighth-note patterns, and the bass line features sustained chords. Pedal markings are present at the start and end of the system, with asterisks indicating intermediate pedal points.

System 4: The fourth system includes a *cresc.* (crescendo) instruction. The melodic line features eighth-note patterns, and the bass line features sustained chords. Pedal markings are present at the start and end of the system, with asterisks indicating intermediate pedal points.

System 5: The fifth system begins with a forte (*f*) dynamic and includes a *pp* (pianissimo) dynamic. The melodic line features eighth-note patterns, and the bass line features sustained chords. Pedal markings are present at the start and end of the system, with asterisks indicating intermediate pedal points.

cresc.

Ped. * Ped. * Ped. * Ped. *

brillante

Ped. * Ped. * Ped. * Ped. *

cresc.

slow

Ped. * Ped. * Ped. *

ff sempre accel. al fine

Ped. * Ped. * Ped. * Ped. *

ff

ff

Ped. * Ped. * Ped. *

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Largo assai.

e legato

mp *espressivo* *cresc.*

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3d Theme

pp *la melodia marcata e sostenuto*

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mp *la melodia ben marcata*
r.h. l.h.
sempre legato
con Ped.

2d Theme

pp poco animato

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f
con Ped.

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Moderato.

r.h.
l.h.
mf *la melodia ben marcata*
con Ped.

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f

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mf *misterioso*

2d Theme

meno mosso

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mp

J.P. Ludebuehl, Op. 48. A Legend.

Andante espressivo.

p

2d Theme

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f *agitato* *p* *f* *dim.*

S.B. Pennington, Op. 14, No. 1. Daffadils. Morceau de Salon.

Tempo di Valse.

p

2d Theme

espressivo

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mf

S.B. Pennington, Op. 14, No. 2. Sparkles. Etincelles.

Allegro.

p

2d Theme

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p *mp*

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